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happiness of his fellow-men, that we, his associate trustees of The Metropolitan Museum of Art, record this tribute to his memory.

JULIAN ALDEN WEIR

IN the death of Julian Alden Weir America has lost one of its most distinguished artists, and the Museum has lost an adviser and friend upon whose devotion it could always depend. As a member of the Committee on Paintings from 1915 to 1918, his fine enthusiasm and trained judgment were notably valuable. Indirectly or directly he was responsible for the acquisition of many of the most distinguished paintings of the collection. It was his connoisseurship that was the means of bringing into the Museum the two early paintings by Manet, the *Boy with a Sword* and the *Woman with a Parrot*. He recognized the greatness of this art years before it was generally accepted.

As a student of painting in Paris, Weir learned methods which the Impressionists were at the time adopting and teaching, and he and Twachtman and Hassam became the most important channels through which this influence reached America. In the work of Weir, as much as in any, the method remained properly subordinated, a means merely for expressing the temperament of the artist; and in the methods themselves he was to the end experimenting and learning. The spirit of his work, whether portrait, landscape, or figures, is that of a man of breeding and refinement. Kenyon Cox once wrote of his portraiture, "It is so that one might wish one's wife or sister painted, neither idealized nor made a pretext for cleverness, but studied with attention and respect for the expression of such beauty of person or character as might exist."

The Museum is fortunate in owning three paintings by Weir—*Idle Hours*, *The Green Bodice*, and *The Red Bridge*. B. B.

RECENT ACCESSIONS

EMPIRE FURNITURE. The French Revolution interrupted for only a few years the development of design in the industrial arts. Under the influence of David, and later of the architects, Percier and Fontaine, a few of the skillful designers and craftsmen trained under the old régime turned their energies into the severe, classical channels that produced the styles, or rather fashions, culminating at the court of Napoleon. Hence comes the term "Empire Style," though its development was well under way some time before the beginning of Napoleon's imperial career. The Museum has recently acquired a few very representative objects dating from these first few years of the nineteenth century—a buffet, two candelabra, and two decorative ewers—all of which are typical examples of the best design of the time.

The buffet¹ is of oak, veneered with thuya wood and decorated with ormolu

¹Acc. No. 19.182.5. H. 36 $\frac{3}{8}$ in.; W. 26 $\frac{1}{4}$ in.; L. 63 in.

in an excellently restrained taste. As usual at the time, the piece is designed in the form of a pedestal; in this case, with a white marble top. Three drawers occupy the frieze. Folding doors in the body below give access to an arrangement of slides intended evidently for the storage of linen. It is interesting to note the lithic quality of the design, not only in the general conception but in the treatment of all the detail and even the selection of the veneer with its lack of striated grain. Comparing this with the typical product of the previous epoch, we can easily realize the essential changes in decorative taste.

The two gilt-bronze candelabra¹ are in the form of running figures, each holding aloft a torchère of thirteen branches arranged in two tiers with a single socket at the apex. The base is in the form of a miniature circular pedestal decorated with conventional bacchanalian figures in ormolu on a marble background. An oc-

¹Acc. No. 19.182.1-2. H. 71 $\frac{1}{8}$ in.

tagonal shaft of green marble with mounts in ormolu raises the torch-bearers to the proper, effective height. The design follows closely that of two candelabra designed by Thomire¹ for Compiègne and a pair from the collection of M. Théodore Reinach now in the Musée des Arts Décoratifs.

The ewers,² recalling the style of Odiot,³ have also a precise parallel from the Reinach Collection in the Musée des Arts Décoratifs, and undoubtedly came from the hands of the same *fondeur*. The decoration, applied in low relief on a polished ground, consists mainly of marine subjects. The finely modeled winged figure forming the upper part of the handle is one of the most excellent and typical features of the design.

Though, as in common with nearly all contemporary work, the ormolu has not the exquisite chased finish of earlier examples, the objects as a whole have a preëminent quality of style which places them in the first rank.

M. R. R.

REPRODUCTIONS OF CRETAN VASES. One of the many dramatic features of the excavations on Cretan soil was the discovery of huge earthenware jars, many of them large enough to have comfortably accommodated each of the Forty Thieves. In Crete, the jars served chiefly for storing

¹Pierre-Philippe Thomire (1751-1843).

²Acc. No. 19.182.3-4. H. 32½ in.

³Jean-Baptiste Claude Odiot (1763-1850).

wine, oil, grain, and similar supplies, though they were also used for burial instead of coffins. The smaller ones range from about two feet up, while the larger ones attain a height sometimes of over six feet.

In our collection of Cretan reproductions we have several examples of such magnificent products of the potter's craft; and

three new copies of originals found in Crete have now been added. The Greek expression "To learn the art of pottery by making a pithos" (ἐν πῖθῳ τὴν κεραμείαν μαθηθῆναι), to describe those who undertake the most difficult tasks without learning the elements of the art, shows that it was common knowledge that the manufacture of such large vases was a formidable achievement; so that we may imagine that their makers won the appreciation of their contemporaries.

The largest of the three new examples is a copy of a vase (illustrated on this page) found by Richard Seager in



REPRODUCTION OF A VASE FROM CRETE
ABOUT 1600-1500 B.C.

the little island of Pseira in Eastern Crete. It is decorated with a beautiful design of interlacing spirals, such as we have learned to admire in Minoan and Egyptian wall and ceiling decorations (compare Nos. 18 and 28 in the First Room of the Classical Wing, and No. 11.215.451 in Room 10 of the Egyptian collection. Evidently the vase painter adapted a familiar architectural design to his own use, and we must admit that he did it successfully. The intricate network of spirals on the upper part of the vase contrasts effectively with the

simple band of spirals below, while the moulded lip adds to the richness of the general effect. The small vertical handles arranged in two rows were used for lifting the vase with the help of ropes, a usual device for the transportation of such heavy objects. The date of the vase is about 1600-1500 B. C.

The originals of the other two jars come respectively from Sir Arthur Evans's excavations at Knossos, and Mrs. Hawes's excavations at Gournia. The Knossos jar, about two feet high, was found not on the Palace site, but in the Royal Tomb of Isopata. It is unfortunately fragmentary, with considerable portions missing, but enough remains to show that it must once have been a magnificent example of the architectonic Palace style (about 1500-1350 B. C.). Conventionalized plant ornaments are grouped along the middle portions of the vase in truly stately array, while simpler patterns decorate the rest of the field.

The vase from Gournia (about 1600-1500 B. C.), is a small pithos decorated with the "trickle" ornament, which was apparently as popular in Crete as it was in Japan and is now with our own potters. It was produced by splashing the paint rather

thickly on the shoulder, and letting it trickle down the sides.

The three vases have been temporarily placed in the Room of Recent Accessions and will later be moved to the First Room of the Classical Wing.

G. M. A. R.

FRENCH WALL-PAPER OF THE EARLY NINETEENTH CENTURY. The Museum has acquired a set of French scenic wall-paper of the early nineteenth century, part of which has been placed on exhibition for February in the Room of Recent Accessions. Unusually pleasant both in color and design, it will form an appropriate background for furniture of the period in the installation of early nineteenth-century decorative arts.

The color is rich sepia in varying values heightened with white. The composition of foreground, middle distance, and distant vistas presents a series of country or suburban occupations—fishing, picnicking, promenading, and washing clothes in the little river whose rocky banks form much of the foreground. Bits of romantic architecture form the background of middle and further distance, with occasional fragments of classic ruins.

C. O. C.

NOTES

LECTURES ON ARCHITECTURE.

As previously announced, Professor Fiske Kimball of the School of Art and Architecture of the University of Virginia will give a course of five lectures in the Lecture Hall, on Thursdays, beginning February 19, at 4 P. M.

Professor Kimball's subject, Domestic Architecture of the American Colonies and of the Early Republic, will be treated as follows:

- Feb. 19 Seventeenth-century Houses
- Feb. 26 Eighteenth-century Houses
- Mar. 4 Eighteenth-century Interiors
- Mar. 11 Early Republican Houses
- Mar. 18 Early Republican Interiors

This course will be followed by another series of lectures by William Bell Dinsmoor, Architect to the American School of Classical Studies at Athens, on The Culmination of Greek Architecture in the Age of Pericles, divided as follows:

- Mar. 25 Rise of Periclean Architecture
- Apr. 1 Periclean Architects and their Buildings
- Apr. 8 Principles of Design
- Apr. 15 Construction and Erection
- Apr. 22 Rebuilding the Periclean Monuments

The lectures will be open to the members of the Museum and to the public. It is